

easy **ROCK SONGS**

Play 8 Songs with Tab and Sound-alike CD Tracks

Bad Case of Loving You
ROBERT PALMER

Bang a Gong (Get It On)
T. REX

I Can't Explain
THE WHO

I Love Rock 'N Roll
JOAN JETT & THE BLACKHEARTS

La Bamba
RITCHIE VALENS

Mony, Mony
TOMMY JAMES & THE SHONDELLS

Should I Stay or Should I Go
THE CLASH

Twist and Shout
THE BEATLES





easy **ROCK SONGS**

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easy ROCK SONGS

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Bad Case of Loving You

Words and Music by John Moon Martin

Intro

Driving Rock ♩ = 148

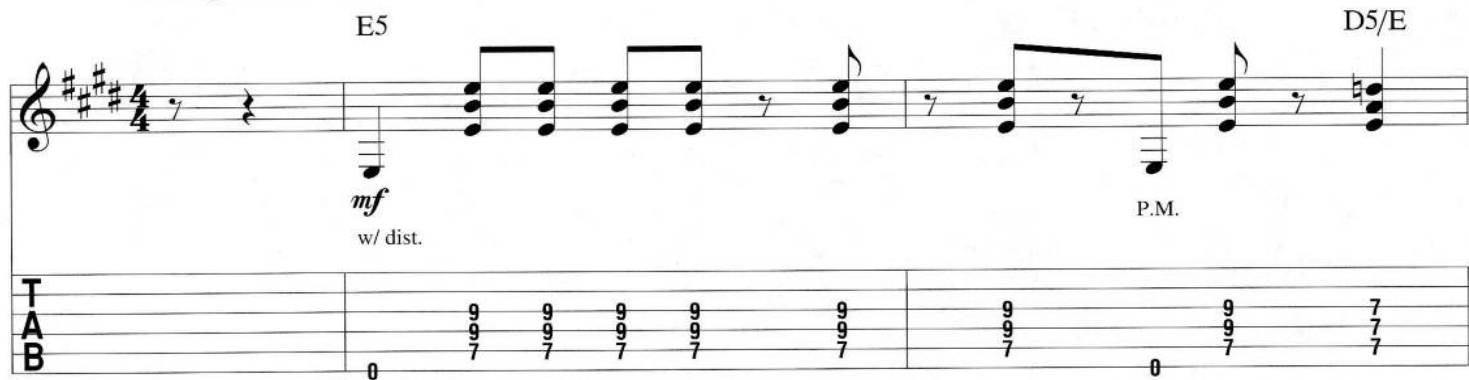
E5

mf
w/ dist.

P.M.

D5/E

TAB



E5

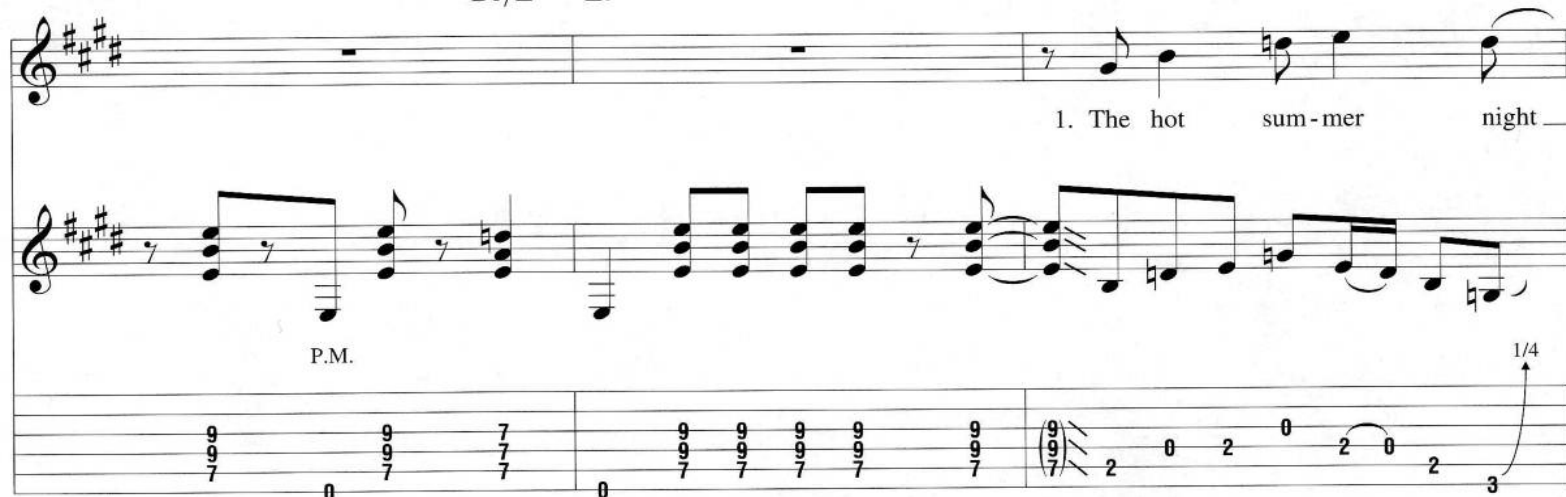
Ah, whoa. _____



D5/E E5

1. The hot sum-mer night _____

P.M.



Verse

E5

D5/E

E5

fell like a net.

P.M.

A

B

I've got - ta find my ba - by yet.

P.M.

E5

D5/E

E5

I need you

P.M.

D5/E

E5

to soothe my head,

turn my

P.M.

P.M.

A

B

E5

blue _____

heart to red. _____

Chorus

D5/E

E5

N.C.

Doc - tor, doc - tor, gim - me the news. — I got a

P.M.

E5

N.C.

A5

bad case of lov - in' _____ you. _____

No pill's gon - na

E5

B5

cure my ill. _____ I got a bad case of lov - in' you. _____

Interlude

E5

D5/E

E5

2. A pret - ty face ____

Verse

E5

D5/E

E5

3. See additional lyrics

don't make no pret - ty heart. ____

A

B

I learned that, bud - dy, from the start. _

E5

D5/E

E5

You think I'm cute,

D5/E E5

a lit - tle bit shy. — Ma - ma, I —

P.M. P.M.

Phasgen

A B E5

ain't — that kind — of guy. —

Chorus

D5/E E5 N.C.

Doc - tor, doc - tor, gim - me the news. — I got a

P.M.

E5 N.C. A5

bad case of lov - in' you. No pill's gon - na

2 0 0 2 4 2 0

E5 B To Coda

cure my ill. I got a bad case of lov - in' you.

(2 2) 2 2 2 2 3 2 2 4 4 4 2

Guitar Solo E5 D5/E E5

14 14 14 (14) 12 14

N.C. E5 D5/E

Whoa.

(14) 14 14 14 (14) 12 14

E5

N.C.

E5

D5/E

E5

N.C.

Bridge

A

E5

A5

A/C#

are you gon - na stop? _____

Interlude

E5

D5/E

E5

P.M.

D.S. al Coda

3. You had me down _

Coda

E5

Additional Lyrics

3. You had me down, uh, twenty-one to zip,
Smile of Judas on your lip.
Shake my fist, knock on wood.
I've got it bad and I got it good.

Bang a Gong (Get It On)

Words and Music by Marc Bolan

Intro

Moderate Rock ♩ = 127

E5 E6 E5 E6 E5 E6 E5 E6 E5

mf
slight P.M.

T
A
B

2 0 2 0 4 0 2 0 2 0 2 0 4 0 2 0 2 0

1/2
2 (2) 0

1. Well, you're dirt -

1/2
2 (2) 0

Verse

E5

A5

- y and sweet, clad in black, — don't look back, — and I love —

3. See additional lyrics

slight P.M. ————— | slight P.M. — | slight P.M. — |

(0) 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E5

A5

— you. — You're dirt - y and sweet, — oh, yeah. —

slight P.M. — | slight P.M. — | slight P.M. — |

0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E5

— Well, you're slim and you're weak, you've got the

slight P.M. —————

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2

A5

E5

A5

teeth of the hy - dra up - on — you. — You're dirt - y, sweet and you're my girl. —

slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — | slight P.M. — |

0 0 2 2 2 2 2 2 2 2 0 0 2 2 2 2 2 2 2 2

E5

Get it on. _____

Chorus

G5

A5

Bang a gong. _____ Get it on.

E5

G5

Get it on. _____ Bang a gong. —

To Coda ⊕

A5

E5

Get it on.

2. Well, you're built —

Verse

E5 A7 E5

— like a car, — you've got a hub - cap dia-mond star ha - lo. — You're

slight P.M. —

A5 E5

built like a car, — oh, yeah. — Well, you're an

slight P.M. — slight P.M. — slight P.M. —

A7 E5

un - tamed youth, that's the truth, — with your cloak full of ea - gles. — You're

slight P.M. —

A5

E5

dirt - y, sweet and you're my girl. ____ Get it on. ____
 slight P.M. -| slight P.M. -| slight P.M. -|

2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0

Chorus

G5

A5

____ Bang a gong. ____ Get it on.

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7
 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

E5

G5

Get it on. ____ Bang a gong. ____

0 0 0 0 0 0 5 5 5 5 5 5 5 5
 0 0 0 0 0 0 3 3 3 3 3 3 3 3

A5

E5

____ Get it on. Ow. _

7 7 7 7 7 7 7 7 0 0 0 0 0 0
 5 5 5 5 5 5 5 5 0 0 0 0 0 0

3. Well, you're wind -

⊕ Coda
Interlude

E6 E5

E6 E5

E6 E5

E6 E5



Ah. —

slight P.M. —

E6 E5

E6 E5

E6 E5

E6 E5

slight P.M. —

4. Well, you're dirt -

Verse

E5

A7

E5

- y and sweet, clad in black, don't look back, and I love ____ you. ____ You're

slight P.M. -----

(0) 2 2 2 2 2 2 2 2 3 2 3 2 0 0

A5

E5

dirt - y and sweet, _ oh, yeah. _ Well, you dance _

slight P.M. -| slight P.M. -| slight P.M. -|

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0

A5

E5

____ when you walk, so let's dance _ take a chance, _ un - der - stand _ me. You're

slight P.M. ----- slight P.M. -| slight P.M. -|

2 2 2 2 2 2 2 2 2 2 2 2 0 0

A5

E5

dirt - y, sweet and you're my girl. _ Get it on. _

slight P.M. -| slight P.M. -| slight P.M. -|

2 2 2 2 2 2 2 2 0 0 0 0 0 0

Chorus

G5 A5 E5

Bang a gong. — Get it on.

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

G5 A5

Get it on. — Bang a gong. — Get it on.

5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7

E5 G5

Ow! Get it on. — Bang a gong. —

5 5 5 5 5 5 5 5

A5 E5

Get it on. Ow!

7 7 7 7 7 7 7 7

Interlude

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

slight P.M. -----

Sax Break E5

Chorus G5

Get it on. _____ Bang a gong. _____

A5

E5

Get it on. Uh, uh, uh, uh, uh, uh. Get it on. _____

G5 A5 E5

Bang a gong. — Get it on. Uh, uh, uh,

G5 A5

uh, uh. Get it on. — Bang a gong. — Get it on.

E5 G5

Get it on. — Bang a gong. —

A5 E5

Ride it on. Take me.

Outro

G5

A5

E5

Begin fade

Fade out

Additional Lyrics

3. Well, you're windy and wild, you've got the blues in your shoes and your stockings.
You're windy and wild, oh, yeah.
Well, you're built like a car, you've got a hubcap diamond star halo.
You're dirty, sweet and you're my girl.

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker

Intro

Moderately slow Rock ♩ = 96

(Drums)

E5 A5 B5 E5

mf
w/ dist.

1/2 1/2 1/2

3 3 3

TAB

Phasen

A5 B5 A5 E5 N.C.

1. I

15 (15) 12 14 12 (12)

Verse

E5 N.C.

saw him danc - in' there — by the re - cord ma - chine. I

2. See additional lyrics

15 (15) 12 14 12 (12)

E5 B5 N.C.

knew he must have been — a - bout sev - en - teen. The

A5 B5 E5 A5

beat was go - in' strong, — play-in' my fa - vor - ite song, — And I could

N.C.

tell it would-n't be long — 'til he was with me, yeah, me! And I could

B5

tell it would-n't be long — 'til he was with me, yeah, me. Sing - in',

Chorus

E5

A5

B5

I love rock 'n' roll, — so put an - oth - er dime in the juke - box, ba - by.

E5

A5

B5

A5

I love rock 'n' roll, — so come and take your time and dance with

1.

N.C.

2.

N.C.

me. Ow! 2. He

Guitar Solo

E

E5

B5

I

Pre-Chorus

A5

B

E5

said, "Can I take ya home — where we can be a -

A5

lone?" — Next, we were mov - in' on, — he was with

N.C.

me, yeah, me! And we'll be mov - in' on, — and sing - in' that same old

Breakdown-Chorus
N.C.

song, yeah, with me. — Sing - in', I love rock 'n' roll, — so

put an - oth - er dime in the juke - box, ba - by. I love rock 'n' roll, — so

Outro-Chorus

E5

come and take your time and dance with me. I love rock 'n' roll, — so

1/2
3

A5 B5 E5
put an - oth - er dime in the juke-box, ba - by. I love rock and roll, — so

1/2
3

1., 2., 3.

4.

A5 B5 A5 A5 B5 E5
come and take your time and dance with... come and take your time and dance with me!

9
7
0

Additional Lyrics

2. He smiled, so I got up and asked for his name.
 "That don't matter," he said, "'cause it's all the same."
 I said, "Can I take ya home where we can be alone?"
 And next, we were movin' on, he was with me, yeah, me!
 Next, we were movin' on, he was with me, yeah, me, singin', ...

I Can't Explain

Words and Music by Peter Townshend

Intro

Uptempo Rock ♩ = 141

E D A E D

f
w/ dist.

TAB

9	7	7	5	9	9	9	7	7
9	7	7	5	9	9	9	7	7
7	5	5	5	7	7	7	5	5

A E D A E

How I

Chorus

E D A E D

feel in - side, (Can't ex - plain.) — cer - tain kind...

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A E D A E

(Can't ex - plain.) — I feel hot and cold, — (Can't ex - plain.) — hey,

D B E D

down my soul, yeah. (Can't ex - plain.) — I said...

A E D A E

(Can't ex - plain.) — I feel — good now, yeah, but (Can't ex - plain.) — 1. I'm

♩ Verse

E D A E D

diz - zy in the head, — and I — feel blue. — The things you say, well may -

2. See additional lyrics

A E D A E

- be they're true. I'm get - tin' fun - ny dreams a - gain ___ and a - gain. ___ I

E D B Pre-Chorus E

know what it means, ___ but... Can't ex - plain, ___ I

To Coda ⊕

C#m A B

think it's love. ___ Try to say it to you ___ when I feel good. ___ But

let ring ----- let ring -----

Chorus E D A E D

can't ex - plain, ___ can't ex - plain. ___ Yeah, hear what I'm say - in' girl.
(Ooh. ___ Can't ex - plain. ___ Ooh. ___)

Guitar Solo

A E N.C.(E) (D) (A) (E)

Can't ex - plain. —
Can't ex - plain.) —

let ring ---| let ring ----|

D.S. al Coda

(D) (A) (E)

⊕ Coda

Chorus

E D A E

can't ex - plain. —
(Ooh. —

Can't ex - plain. — Please give me

Guitar Solo

D A E N.C.(E) (D)

one more try — now. Can't ex - plain. —
Ooh. — Can't ex - plain.) —

let ring ---|

(A)

(E)

(D)

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The melody consists of eighth and quarter notes. The bass line includes triplets of eighth notes and a sequence of 7s and 2s.

(A)

(E)

(D)

Second system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The melody includes a trill. The bass line includes a sequence of 7s and 5s.

(A)

(E)

(D)

Third system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The melody includes a triplet. The bass line includes a sequence of 0s and 2s.

Chorus

(A)

(E)

E

D

A

E

Chorus section of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The melody includes a long note and a sequence of eighth notes. The bass line includes a sequence of 0s and 2s.

Said, I can't ex - plain — it.
Can't ex - plain. —

(Ooh. —)

D A E D

You drive me out of my mind. Tell me

Ooh. _____ Can't ex - plain. _ Ooh. _____

A E D A E

what it's got me, yeah. I said I can't ex - plain. _

Can't ex - plain. _ Ooh. _____ Can't ex - plain.) _

Additional Lyrics

2. Dizzy in the head, and I feel bad.
The things you said got me real mad.
I'm gettin' funny dreams again and again.
I know what it means, but...

La Bamba

By Ritchie Valens

Intro

Moderately fast Rock ♩ = 140

C F G

mf
w/ clean tone

TAB

3 0 2 3 0 2 3 1 1 1 3 0 0 3 2 0

C F G N.C. Verse C F G

1. Pa - ra bai - lar La Bam (3.) - ba. }
Bam - ba. }

TAB

3 0 2 3 0 2 3 1 1 1 3 0 0 3 2 0

C F G

Pa - ra bai - lar La Bam - ba se ne - ce - si - ta un - a po - ca - de

TAB

3 0 2 3 0 2 3 1 1 1 3 0 0 3 2 0

C F G C F G

gra - cia. Un - a po - ca de gra - cia, pa - ra mi pa - ra ti

C F G

y ar - ri - ba, y ar - ri - ba. Y ar - ri - ba, y ar - ri -

To Coda 2

C F G C F G

- ba, por ti se re, por ti se re, por ti se re.

Verse

N.C. C F G

2. Yo no soy mar - i - ne - ro. Yo no soy mar - i -

C F G C F G

ne - ro, soy cap - i - tan, soy cap - i - tan, soy cap - i - tan.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "ne - ro, soy cap - i - tan, soy cap - i - tan, soy cap - i - tan." The middle staff is a guitar accompaniment with a series of chords and melodic lines. The bottom staff shows the fret numbers for the guitar, with a 3/4 time signature indicated by the number of lines in the staff.

Chorus

C F G

Bam - ba, Bam - ba.

The Chorus section begins with the word "Chorus" centered above the staff. The first staff shows the vocal line with the lyrics "Bam - ba, Bam - ba." The second staff is the guitar accompaniment, and the third staff shows the fret numbers. The section is marked with a double bar line and a repeat sign.

C F G C F G

Bam - ba, Bam - ba. Bam - ba, Bam -

The second system of the musical score continues the Chorus section. It features the same three-staff format: vocal line, guitar accompaniment, and fret numbers. The lyrics "Bam - ba, Bam - ba. Bam - ba, Bam -" are written below the vocal staff. The section is marked with a double bar line and a repeat sign.

C F G N.C.

- ba. Bam. 3. Pa - ra bail - ar La Bam -

D.S. al Coda 1

The third system of the musical score concludes the Chorus section. It features the same three-staff format. The lyrics "- ba. Bam. 3. Pa - ra bail - ar La Bam -" are written below the vocal staff. The section is marked with a double bar line and a repeat sign. The text "*D.S. al Coda 1*" is written at the end of the system.

⊕ Coda 1

Guitar Solo

C F G

y ar - ri - ba y ar - ri - ba.

3 2 0 3 3 2 0 2 | X 2 2 0 3 2 | 0 2 0 3 2 3 0 2

C F G C F G

0 3 2 3 0 | 2 0 3 3 2 0 | 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

C F G

0 2 0 3 2 0 2 | 0 2 0 0 2 0 0 2 0 2 0 2 0 2

C F G

0 0 2 0 2 2 0 2 0 0 3 2 3 | 0 2 0 3 2 3 0 |

C F G C F G

2 0 3 3 2 0 | 0 0 0 0 0 0 0 0 | 2 2 2 2 0 2 2 0 2 2 0 2 2 0 0

2 0 3 2 3 0 2 0 | 2 0 3 2 3 | 0 0 0 0 0 0

D.S. al Coda 2

C N.C.

4. Pa - ra bail - ar La

⊕ Coda 2

por ti se re, —

Outro-Chorus

C F G C F G

— por ti se re. — Bam - ba, Bam -

Repeat and fade

C F G

- ba. Bam - ba, Bam - ba.

Should I Stay or Should I Go

Words and Music by Mick Jones and Joe Strummer

Intro

Moderately ♩ = 114

D G D G D

mf
w/ slight dist.

TAB

G D G D

Ow! Ah, la. 1. Dar - ling, you've got to let me

TAB

Verse

D G D G D

4th time, substitute Fill 1

know:
2., 3., 4. See additional lyrics

should I stay or should I go?

If you say that you are

TAB

Fill 1

grad. bend 1/2

TAB

G F G D G

mine, — I'll be here till the end of time.

D A A7

So, you've got to let me know: _____ should I stay or should I

4th time, substitute Fill 3

D G 1. D 2. D

go? 2. It's al - ways tease, tease, Should I stay or should I

Fill 2

Fill 3

Double-time feel

[illegible]

To Coda

D G D
 dou - ble. So, come on and let me

D.S. al Coda
(take repeat)

End double-time feel

know. _____ 3. This in - de - ci - sion's bug - gin'

⊕ Coda

[illegible]

should I cool it or should I blow?

[illegible]

G D G

and if I stay, it will be dou - ble.

12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 12 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 12 12 12 12

12 12

10 10

D A7

So, you've got to let me know: _____

10 10 10 10 10 10 10 10 10 10 10 10 10 10 3 3 3 3 3 3 3 3 3 3 3 3 3 3

10 10 10 10 10 10 10 10 10 10 10 10 10 10 2 2 2 2 2 2 2 2 2 2 2 2 2 2

11 11 11 11 11 11 11 11 11 11 11 11 11 11 2 2 2 2 2 2 2 2 2 2 2 2 2 2

12 12 12 12 12 12 12 12 12 12 12 12 12 12 2 2 2 2 2 2 2 2 2 2 2 2 2 2

10 10 10 10 10 10 10 10 10 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7 D G D

should I stay or should I go?

3 2 2 2 0 2 3 2 3 0 3 3 2 3

2 3 2 2 0 3 0 0 0 0 0 0 0 0

2 3 2 2 0 3 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Additional Lyrics

2. It's always tease, tease, tease.
You're happy when I'm on my knees.
One day is fine and next it's black.
So if you want me off your back,
Well, come on and let me know:
Should I stay or should I go?
3. This indecision's buggin' me.
If you don't want me, set me free.
Exactly who I'm s'pose to be?
Don't you know which clothes even fit me?
Come on and let me know:
Should I cool it or should I blow?

4. Instrumental

Mony, Mony

Words and Music by Bobby Bloom, Tommy James, Ritchie Cordell and Bo Gentry

Intro

Moderate Rock ♩ = 131

A

Verse

A

1. Here _____ she come now, say - in', "Mo - ny, Mo - ny." _____
2. *See additional lyrics*

D

A

[illegible]

[illegible]

The musical score is for the song "She Give Me Lov-in' I Feel Al-right Now." It is written for a guitar in the key of D major (indicated by two sharps: F# and C#) and in 5/6 time. The score consists of three systems. The first system contains the vocal melody with the lyrics "She give me lov - in' I feel al - right now." The second system contains the guitar accompaniment, featuring a steady eighth-note bass line and a melody of beamed eighth notes. The third system shows the continuation of the guitar accompaniment. The score ends with a double bar line.

[illegible]

Pre-Chorus

D E D D# E

al - right. I say, yeah, yeah,

(Yeah, —)

Fingering: 7 7 7 7 7 7 7 7 | 9 7 8 9 9 9 9

5 5 5 5 5 5 5 5 | 7 5 6 7 7 7 7

[illegible]

1.
A

yeah, yeah, yeah, Come on!

yeah, yeah, yeah.)

P.M.

2.

A N.C.

(Ooh, — I love ya

P.M. -----

5

47

So fine. — Al - right. —
 ny. Ooh, — I love ya Mo - ny, Mo - Mo - Mo - ny. Ooh, — I love ya

E D D# E
 Mo - ny, Mo - ny. Say, Mo - ny, Mo - ny. Yeah, — Yeah, — ev - 'ry - bod -

D D# E
 y, yeah, — y - yeah, — yeah, yeah, — yeah, yeah, — wah!)

Outro-Chorus
 A G G# A G G# A G G#
 Come on! — Come on! — Come on! —

Begin fade

w/ Voc. ad lib., till fade

A G G# D C C# D C C#

6	6	6	4	4	4	5	7	7	7	5	5	5	6	7	7	7	5	5	5	6
7	7	7	5	5	5	6	7	7	7	5	5	5	6	7	7	7	5	5	5	6
7	7	7	5	5	5	6	7	7	7	5	5	5	6	7	7	7	5	5	5	6
5	5	5	3	3	3	4	5	5	5	3	3	3	4	5	5	5	3	3	3	4

D C C# D C C#

7	7	7	5	5	5	6	7	7	7	5	5	5	6
7	7	7	5	5	5	6	7	7	7	5	5	5	6
7	7	7	5	5	5	6	7	7	7	5	5	5	6
5	5	5	3	3	3	4	5	5	5	3	3	3	4

E D D# E D D# E

9	7	8	9	9	9	9	9	7	8	9	9	9	9
9	7	8	9	9	9	9	9	7	8	9	9	9	9
9	7	8	9	9	9	9	9	7	8	9	9	9	9
7	5	6	7	7	7	7	7	5	6	7	7	7	7

Fade out

Additional Lyrics

- Wake me, shake me, Mony, Mony.
Shotgun, get it done. Come on, Mony.
Don't 'cha stop cookin', it feels so good, yeah.
Hey! Well, but don't stop now, hey,
Come on, Mony. Well, come on, Mony.

Twist and Shout

Words and Music by Bert Russell and Phil Medley

Intro

Moderate Rock ♩ = 127

Intro

Chords: D, G, A7

mf
w/ clean tone

TAB

The intro guitar tab is written for a 4/4 time signature. It starts with a D major chord (5, 7, 4) followed by a G major chord (5, 7, 5) and an A7 chord (5, 7, 5). The tab includes fingerings (3, 4, 5) and a 'w/ clean tone' instruction.

Chords: D, G, A7

Well, shake it up ba -

The verse guitar tab continues the D, G, A7 chord progression. It includes a melodic line in the treble clef and a corresponding guitar tab in the bass clef. The lyrics 'Well, shake it up ba -' are written below the treble clef.

Chorus

Chords: D, G, A7, D, G, A7

- by now, twist and shout.

The chorus guitar tab features the D, G, A7 chord progression. It includes a melodic line in the treble clef and a corresponding guitar tab in the bass clef. The lyrics '- by now, twist and shout.' are written below the treble clef.

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D G A7

C'm - on, c'm - on, c'm - on, c'm - on, ba - by now.

D G A7

C'm - on and work it on out. 1. Well, work it on out, 2., 3. See additional lyrics.

Verse

D G A7 D G A7

hon - ey. You know you look so good.

D G A7

You know you got me go - in' now. Just like I knew you would.

2.

A7

Well, shake it up ba - Oo. _____

D

G

A

G

D/F#

Play 4 times

Phase N

A

[illegible]

⊖ Coda

[illegible]

A

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The vocal line starts with a long note on G4, followed by a series of eighth notes. The guitar accompaniment consists of a repeating eighth-note pattern on the strings. The score is in G major and 4/4 time.

2., 3. You know you're a twisty little girl.
You know you twist so fine.
C'mon and twist a little closer now.
And let me know that you're mine.
Oo.

Guitar Notation Legend

Notes:

Strings: E B G D A E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(staccato)

- Play the note short

D.S. al Coda

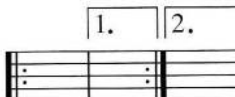
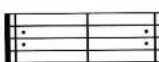
- Go back to the sign (§), then play until the measure marked "To Coda", then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

N.C.



- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- No Chord

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

The **Guitar Play-Along® Series** will help you play your favorite songs quickly and easily. Just follow the tab, listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

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ROBERT PALMER

Bang a Gong (Get It On)
T. REX

I Can't Explain
THE WHO

I Love Rock 'N Roll
JOAN JETT & THE BLACKHEARTS

La Bamba
RITCHIE VALENS

Mony, Mony
TOMMY JAMES & THE SHONDELLS

Should I Stay or Should I Go
THE CLASH

Twist and Shout
THE BEATLES



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